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otherwise so complete does not include a chapter on the ornamentation of Beneventan MSS, even though the omission is due to the near approach to publication of a special study of the theme by another writer. A more lamentable defect is the absence of an index of subjects. There is, to be sure, a reasonably analytic table of contents, but this is far from sufficing. The treatise contains much unavoidable repetition and scattering of discussion (and some that was doubtless due to the period of time over which the composition was possibly extended), and in the absence of an index the consulting reader will probably miss something that he is searching for. Even the composition of an index would probably have led the author to certain condensation and reconciliation of statements. There is, to be sure, an admirable hand-list of Beneventan MSS, an index of MSS, and a condensed index of authorities cited. The list of Beneventan MSS, complete as far as the author's knowledge goes, will be hailed with loud acclaim.

Traube's life, prematurely shortened, is remarkably prolonged in the excellent work of his devoted pupils, among whom Dr. Loew stands pre-eminent. We heartily wish him length of days and favor of fortune for the continuation of the special studies in which he is so successfully launched.

E. T. M.

Studies in the Odyssey. By J. A. K. THOMPSON. Oxford: Clarendon Press, 1914. Pp. xii+250. \$2.50.

This book, written under the direction and guidance of Miss Jane Harrison and Professor Gilbert Murray, deals with the origin and growth of those traditions which found final expression in the *Odyssey*. The Minyans of Boeotia created the character of Odysseus whose maternal grandfather was Αἰπόλυκος, Very Wolf, a wolf-god of Parnassus. The name of Odysseus was originally Ὀλυσσεύς, the stem of which is *lukos*, and so accordingly Odysseus and his grandfather were originally one, and the hero of the *Odyssey* was at one time a wolf. The traits of a wolf are the shifty traits of Odysseus: "So Odysseus the Shifty Lad of Greek mythology is also the Wolf." The cunning attributes of Hermes were those of Odysseus: "Odysseus was originally a mere double of Autolykos, who again was a double of Hermes." The hero was also the sun-god: "The sojourn with Kalypso may represent the periodic disappearance or obscuration of the god, and thus represents the winter feebleness of the sun." "Herakles is also the Daimon of the Sun-year, hence the substantial identity of Odysseus and Herakles." "The arrows shot by Odysseus are the rays of the sun, and the bow is proper to him in just the same way it is proper to Apollo, because it is the weapon of the sun who shoots his rays from afar."

The Odysseus legend, starting from Boeotia, moved to Arcadia, where it took to itself the Penelope legend. Penelope was originally a duck, *πηνέλοψ*, the divine Penelops of Arne in Arcadia. "Penelope is in essence the same as

Artemis and both alike are at bottom Fertility Spirits." Penelope also represents the moon: "If Odysseus is the Young King and the Sun Bridegroom, Penelope must be the Moon Bride." When the Minyans came into Arcadia they found a new divinity, Penelope, whose marriage with Odysseus is a symbol of the union of the native settlers and the invaders. This Minyan *Odyssey* was substantially the same as the present Ἀλκίονος ἀπόλογοι, to which was added in Arcadia the saga of Penelope and her wooers along with the return and vengeance of her husband. The tradition next moves to Ithaca and "the *Odyssey* is the saga crystallized at the moment when Odysseus had become king in Ithaca, and had brought with him Penelope and her Suitors, and all the Boeotian and all the Arcadian myths and traditions of which he is the center." With the movement of the Ionians to the Aegean these traditions passed eastward and became at home in Delos where they were sung by choruses in honor of Apollo. The technical name for their production was φωνῇ δμηρεῦσαι, from which came the word δμηρος, meaning a singer or interpreter; then there arose a guild who called themselves Ὀμηρίδαι. Homer was the assumed ancestor of this guild. Homer then was the name of the head of the Delian singers, a personification of the tribal dance. As often as there was a new leader or head of these singers there would be a new Homer, hence a different Homer at different times, and so accordingly we have a Homer from Chios, a Homer from Smyrna, a Homer from Colophon, and so with the other assumed birthplaces of the poet.

"The God, Poet, and King are derived from one primitive figure, the leader of the tribal magic-making dance. The Delian Apollo and Homer were in origin identical."

The *Odyssey* acquired the broad outlines of its present form at the Delian Festival, then it passed over to Athens where it received its final form, and thereafter recited at the Panathenaea became an especial Athenian possession.

The *Odyssey* is a traditional poem, and the saga which started in Minyan Boeotia, after having lived for many centuries and having journeyed far, took a permanent home in Athens near the place of its birth. Homer is only the ritual name proceeding from the chorus of Delian Maidens who sang the hymn φωνῇ δμηρεῦσαι.

Mr. Thompson is a critic of ability, wide reading, and unrestrained imagination, but he has for the most part based his arguments on false or contradictory premises. His assumption that Homer was the peculiar possession of Athens I have already discussed (*CP*, VI, 419 ff., and IX, 395 ff.). The statement that Hector was a Theban hero seems to me in the light of Hesiod and Pindar impossible (*AJP*, XXXV, 309 ff.).

The two chief supports of his theory are that the *Odyssey* is an expurgated poem and a traditional poem as well, but these two theories are mutually contradictory. Mr. Thompson argues (p. 11), that "Homer has no trace of the jealousy of the gods which is something like a dogma for the rest of

Greek literature, yet Herodotus and the Attic tragedians are no less conscious than Homer of the limitations of humanity, and they believe in the divine jealousy." From this he argues that the belief in divine jealousy has been expurgated from Homer. Again, while arguing that the *Odyssey* is a traditional poem, he says that it was the audience rather than the bard that chose the subject and its treatment. "Indeed the bard was more dependent upon his hearers than they were upon him, he had no other public, no appeal to a different tribunal or to posterity. Therefore the poet's matter was given him." His audience which gave him his theme and his matter believed in the envy of the gods; then why did he expurgate it from tradition, a tradition with which the audience was already familiar and in which the audience believed? A sovereign genius might so overtop the mass as to doubt the envy of the gods and to ignore it in his poetry, but a mere purveyor of tradition could only echo the beliefs of his audience, and that audience believed in the envy of the gods, hence the *Odyssey* cannot be both an expurgated and a traditional poem.

Mr. Thompson takes it for an axiom that the chief characters of the *Odyssey* were originally gods, and it is well known that in later ages some of them were honored with shrines and offerings.

We know that Alexander of Macedon was a man who later received divine honors, and we know that the Roman emperors were originally men, and so were the saints and apostles. The fact that there are many shrines and temples named in honor of St. Paul does not prove that he was once a god.

The fact that we have such convincing evidence of divine honors paid to historical characters warrants the assumption that a similar thing took place at an earlier age.

How flat the promise of Calypso to make Odysseus divine, if the hearers of the poem had already regarded him as a god!

With the knowledge of the promise of Calypso and the history of Alexander in mind, I think it far more likely that Odysseus was a human ruler with a human wife than that he was once a divine wolf howling along the snows of Parnassus and she a divine duck quacking along the waters of Arne.

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Les prêtres danseurs de Rome. Étude sur la Corporation sacerdotale des Saliens. By RENÉ CIRILLI. Paris: Geuthner, 1913. Pp. xi+187. Fr. 7.50.

The hypothesis which the author of this work undertakes to prove is well summarized in an introductory note by J. Toutain, and is that the Salii were established to guard the talisman shields (*ancilia*), the symbols of Mars; that their establishment coincides with the introduction of metallurgy into Italy; that their dances are probably derived from the magic ones of Cretan metal-workers (of which a reminiscence is to be seen in the legend of